

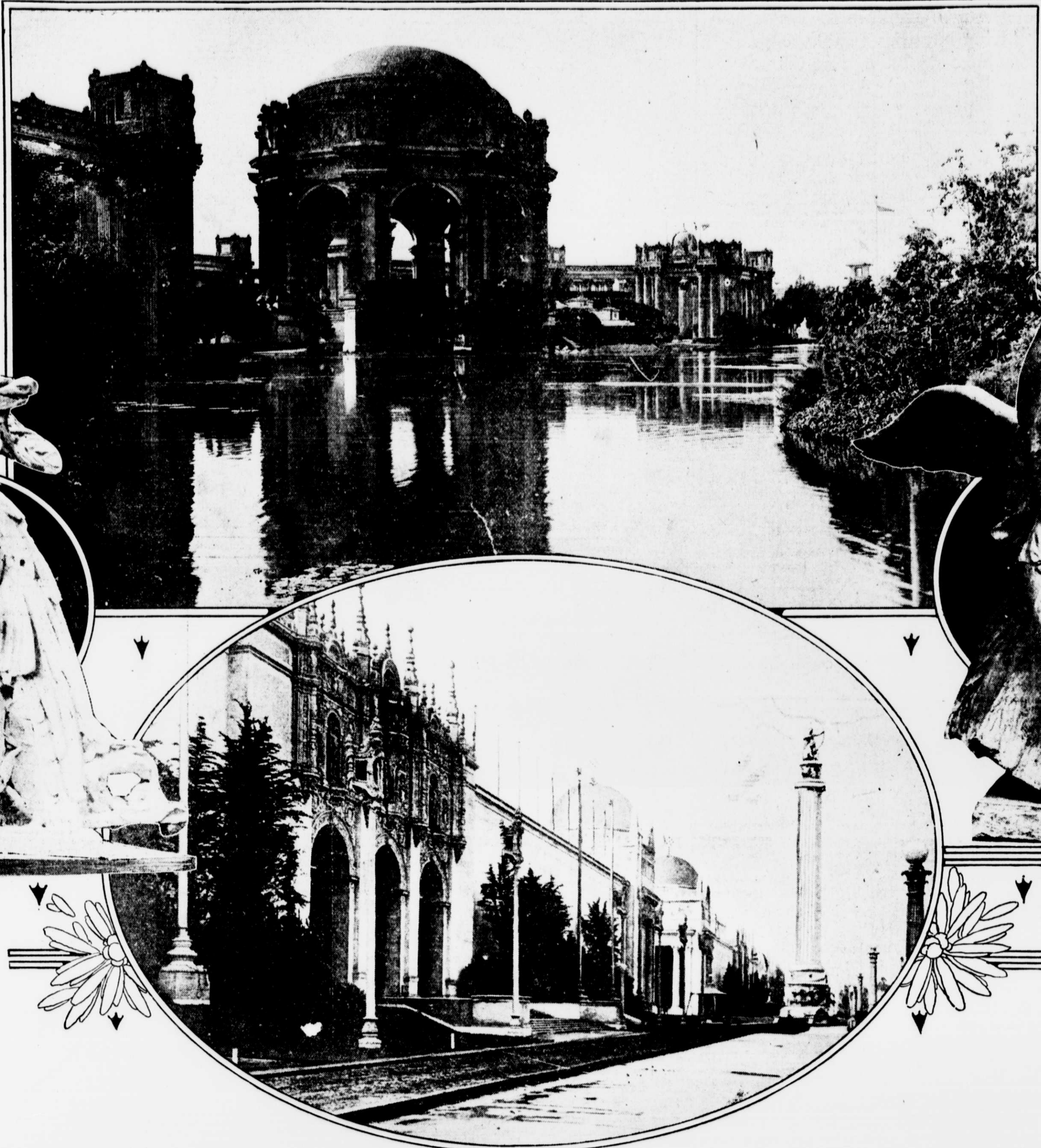
TWENTY STRIKING WORLD ADVANCES RECORDED AT FAIR

As Great Exposition Draws to a Close Its Success, Artistic, Economic and Financial, Is Reviewed

By HAMILTON WRIGHT.

UNDOUBTEDLY the external appearance of the exposition, the sublimity of its setting, the vast palaces grouped in perfect harmony, the waves of color and the originality of its architecture are what have most impressed the millions who have thronged to the Golden Gate. This is the first impression of the fair. And yet in the harmony of the completed production there is, as in the nature of all harmony, a perfection in detail, a relation between the various artistic phases of the exposition that produce the enchanting ensemble.

Perhaps the best point of vantage from which to gain the clearest concept of the exposition is from the heights of Belvedere, across the Bay of San Francisco. From this point one beholds the exposition spread for three miles along the harbor's edge, extending from the very entrance of the Golden Gate half way to the Ferry Building. And it presents a single picture. It is as a mighty cameo cut



View along the Marina in front of the Palace of Transportation. The Column of Human Progress is a reproduction of Trajan's Column in Rome. Above—The most magnificent view at the fair: the Palace of Fine Arts, with its imposing dome rotunda reflected in the Lagoon.

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"Enterprise," detail of Nations of the West group, by A. Stirling Calder.

from ivory and fashioned by a single hand. A radiant city of palaces, a city of the Orient with its flashing domes and spires, rich in Oriental coloring, in a natural setting that recalls the Mediterranean; suggesting, for example, the Bay of Naples in the neighborhood of Sorrento.

The Tower of Jewels, rising 135 feet, as high as the average thirty-seven story city block, towers far above the first rim of the hills that embrace the site. On either side are seen the balancing domes and towers and minarets, and before the grounds are passing the ships outboard to the awakening Orient or returning with their rich freightage.

This is the exposition soon to pass away, undeniably the most beautiful architectural creation in the world. Nowhere upon the earth, it seems safe to say, may one behold so magnificent a collection of architectural marvels within a similar area. "If the Palace of Fine Arts could be set up in Rome," said a great Italian architect to the writer, "travelers would feel a vision of it had well repaid a journey half around the globe."

There is an absence of set forms about the fair, a spontaneity in its artistic expression. It comes as a revelation of an artistic impulse in the life of a nation. It is only in this way that we can explain the art that has flowered into such gorgeous bloom at San Francisco.

The exposition was fashioned by a joint commission of a number of notable architects who worked in collaboration with the color staff, with the landscape engineers and with the lighting experts to produce a harmonious whole. Their success is due to the plan upon which the architectural commission operated. Although its members labored in unison and in its sessions each feature was considered in its relation to the ensemble, yet each architect had some definite detail. To McKim, Mead & White of New York was given the great central court, the Court of the Universe. To Louis C. Mullgardt of San Francisco was given the great eastern court, the Court of the Ages, a Gothic conception, rich in details and producing the impression of some great cathedral. To Henry Bacon of New York was given the western court, the Court of the Four Seasons. Each of the courts, secluded and set apart, presents its own distinctive charm and individuality without clashing with the architecture of the exhibition as a whole.

The outside facades of the palaces comprising the outer wall of the "walled city" were designed by W. B. Fox of San Francisco. It is a wonderful wall, rich in ornamentation, that ties the great buildings into an architectural design. On the north from their niches in the wall the great bearded pirate, the buccannier and the conquistador stood savagely at the thousands of merry makers who throng the Marina. Here, and also

upon the south facade, is the exquisite treatment of the "plateresque period" of Spanish architecture.

To the classic Palace of Fine Arts must be accorded the distinction of having been almost universally pronounced the most beautiful of the exposition palaces. And as it will remain as a legacy from the exposition to San Francisco, some attempt at a description of it will not be out of place. Of all the buildings, it seems the most enduring. As viewed from the opposite side of the forested lagoon in which its majestic proportions are mirrored, it presents the effect of an ancient ruin, a temple of some bygone age overgrown with vegetation sprung up in the course of the centuries.

The palace describes a graceful arc, following the curvature of the lagoon. Before its steel and concrete frame, and following its contour, arises far aloft a double row of Corinthian columns with columns colored to resemble striated marble. From its upper eaves drop long skeins of moss and flowering vines; a huge bed of begonias in their flaming red forms a broad panel below the eaves. Before the main entrance and projecting out into the lagoon rises a great domed rotunda 185 feet in height.

Beneath the dome on the interior of the rotunda is a series of classic Greek panels by Bruno Louis Zimm, representing "The Unattainable in Art," "Poetry, or the Triumph of Pegasus," and the "Chariot of Apollo." Figures of the classic arts by Eric H. Kilgus are set between the Zimm panels. Beneath the dome and on the inner vault of the dome are great murals by Robert H. Reed. The four larger panels have to do with the conception and birth of art, its commitment to the earth and its progress and acceptance by human intellect. The four other panels symbolize the four gods of California: the gold of the gold of California; the gold of the pinyon, of the citrus fruits, of the wheat and of the metal.

In his design for the palace, the architect, Bernard H. Mayhew of San Francisco, was inspired by the fact that it was to be made of permanent materials and that it would probably stand long after the exposition had become but a memory. The architect's idea is really Roman with a harmonizing strain of Punic and Italian forms, the latter occurring mainly in the garden details. A quiet note of aristocratic elegance is attained by the architect as well as by the landscape gardener in the still waters of the lake and the sculptural note imposed.

The Palace of Fine Arts, however, does not complete the great main group upon which the architectural commission labored and which will always remain as the great architectural triumph of the exposition. The central group consists of the eight palaces set in a rectangle with four facing the harbor, presenting an uninterrupted facade, and four, immediately opposite, facing the hills of San Francisco on the north.

The eight buildings flanked upon the west by the Palace of Fine Arts, on the east by the Palace of Machinery and on the south by Festival Hall and the giant Palace of Horticulture with its mighty glass dome rising 185 feet, complete the central group of exhibit buildings.

The exposition is a success. At the end of the 201st day, with still eight days to come, 12,436,559 separate entrances had been clicked by the turnstiles at the exposition gates. For the last three months the weekly average has exceeded 50,000 a week, and it is growing. For the last seven days, this article being written on September 10, there is an attendance of 561,126. Still there is no end to the army which is every day coming by rail and by motor to the exposition city. Railway officials gave out an estimate early in September that 750,000 visitors were on the Pacific coast, and it was said the railroads were preparing for unprecedented passenger

traffic to the West during the remainder of September and in October and November.

It is probable that the attendance will continue to increase until the close of the exposition. The farmers have gathered their crops and are beginning to reach the Golden Gate. Like a wise show man, California has kept her best act until the end of the performance. Beginning with September 20 and continuing until the close of the exposition on December 4, there will be held a continuous live stock exhibition divided into many separate shows. Cattle from Iowa, Montana, Michigan, Nebraska, Texas and other States have already reached the live stock pavilions and are getting into condition. The pavilions cover forty acres of grounds and if you travel all the aisles between the stalls you will have journeyed a distance of more than six miles. The largest stake ever offered in a live stock exhibition, \$440,000, has been set aside for prizes and premiums.

Besides the live stock shows there are still more than 250 important congresses and conventions to be held in San Francisco. Among those to take place during October and November are the meetings of the National Drainage Congress, of the Motor Truck Club of America, of the American Society of the United Daughters of the Confederacy, of the American Federation of Labor and of the Federal Council of Churches of Christ in America. A world's horse parade will be held September 30, a series of international cavalry events from October 1 to 15, and motor boat races October 16 to 31. Poland-China Hog Breeders in the United States will have a get-together day; the National Swine Breeders Association will meet and the international sheep shearing contest will be of interest to thousands. Poultry shows, museum shows and many spectacular pageants and

trades will be features of interest before the exposition closes.

Financial success, too, has come, although the year 1915 least of all years in the Christian calendar would have been selected for the holding of a great international exposition. On that February morning when the exposition opened and San Francisco thronged to see the glory for months hidden by the twenty foot hedge it opened with a debt of \$1,200,000 loaned by the banks of San Francisco. The management decided the debt should be paid while the exposition was in progress. It was good business and good advertising.

Former President William Howard Taft, whose comment, "San Francisco knows how," helped the Golden Gate city to win the fair, who broke first ground for the palaces and who has taken a signal part in guiding the great enterprise, officiated at the ceremonies when the debt was formally wiped out. Thousands were gathered in the Court of the Universe on the night of September 3 when the "Out of Debt" day ceremonies came to their conclusion. Those who came saw Mr. Taft, standing under a shaft of light from the Arch of the Rising Sun, place upon a funeral pyre the cancelled notes to the amount of \$1,200,000, and as he held the burning papers aloft, the cheers of thousands resounded through the corridors. Now the great fair, with its big indebtedness paid, has emerged from every shadow of depression and is rounding the final stretch in the race to assured success.

With six months passed there has been ample time to pick out some of the more notable exhibits. Many of these promise great changes in industry. But no mind could classify or measure the wealth of the achievements recorded, for altogether there are some five hundred thousand exhibits, in the high development of organized labor, which of itself has be-

come a powerful factor in increasing the efficiency of the worker and his special skill in the trades.

The development of the internal combustion engine records a triumph in the production of power and a related advance in the development of transportation. From the giant Diesel engine in the Palace of Machinery, which, burning fuel oil at the cost of but 62 cents an hour, produces 500 horse-power, to the prodigious agricultural motor that will tremble and throb as it lays its own tracks over vast agricultural lands, and also in the great motor truck that feeds the railroad branch lines and brings the far interior into direct touch with the markets of the world, may be seen illustrations of the varied uses to which the internal combustion engine is put.

In the Palace of Agriculture is a giant sagebrush plough that will cut off and turn beneath the earth a forest of sagebrush almost as high as a man's head. In the Palace of Transportation may be found the new armored motor truck, now an important factor in the world's greatest war, in contrast with the wisp of the air, the heavier than air machine, which, too, is playing its deadly part in the European conflict.

The demonstration of the transcontinental telephone is especially interesting because the visitor becomes a participant, or rather a recipient. Its use is being brought to the attention of the exposition sightseer by an extraordinary exhibition. Each afternoon in the Palace of Liberal Arts an audience of several hundred persons may be seen gathered in an auditorium with bowed heads as if in an attitude of devotion. They are listening to the voice of a man in New York who reads from the headlines of the New York papers. The thousands who for the first time hear the human voice projected from the opposite side of the continent experi-

After the First Impression of Grandeur What Most Strikes the Visitor Is Record of Progress

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